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Until the opening of the Rebellion the association breathed at fitful intervals; then it went into a chrysalis state, as one might say. Nine years afterward it began a vigorous growth, with Walter M. Brackett as president. A determined effort being made for its rejuvenation, convenient rooms were leased for a term of years, and a gallery built, where twice during each winter elaborate exhibitions have since been held. Social suppers are provided for the members the first Saturday of each month during the winter, at which independent exhibitions are given of such productions as the members may desire to display. At present the club numbers nearly six hundred members, and with the enthusiastic assistance of the vice-president, Mr. Attwood, the flourishing growth begun in 1869 and '70 is well sustained. Last spring the Architects' Association and the Art Museum united with the Art Club in the admirable exhibition held in the new wing of the Art Museum. This endeavor was of such excellence, and met with such success, that a very general desire is expressed to have the same union of forces annually repeated.

The club has a library well supplied with books of criticism and reference, and parlors and reading room stocked with periodicals, while during the winter and spring months there is almost every week a lecture or concert, or some other entertainment in the hall, free to the members of the club. The admission fee is but twenty dollars, and the yearly assessment is never allowed to exceed that sum. The management of the club is exceptionally satisfactory, and the very moderate admission is balanced by the careful and critical selection of new members. The associations and surroundings are of the most refined and artistically elevating character. The library has been chiefly formed from friendly donations, the resources of the club not yet having reached a point where appropriations could be made from the treasury for that purpose; it is still open to receive the gifts of those disposed to contribute.

The lease of the building upon Boylston Street at present occupied by the club will soon expire, and everything seems propitious to the project, naturally agitated, of securing a permanent home to be owned by the club. The wealth represented in the association is fully sufficient to meet the demand if sufficient interest can be aroused. A new and substantial building, with departments fully adapted to all the requirements of the club, seems to be all that is necessary to an establishment that should meet every ambition of its most sanguine friends.

The direct object of the club, as announced in the constitution, is "to advance the knowledge and love of art." This certainly has been accomplished in the past in many ways, and the club seems each season more adequate to meet each rising emergency.

H. W. F.

THE CINCINNATI EXPOSITION.

A REVIEW OF THE ART DEPARTMENT—ENGRAVINGS, OIL PAINTINGS, SCULPTURE, CERAMICS, WATER COLORS, AND WOOD CARVING.

CINCINNATI, October, 1879.

THE Exposition that opened in Cincinnati on the tenth of September, and continued till October eleventh, has been an invigorating power for all this part of the country. The management was uniformly able, the different exhibits all good and many of them of a high degree of excellence. The Art Department, including paintings in oils and water-colors, sculpture, engravings, and decorative and household art, has been the principal centre of attraction, for we have here a vast amount of ardent if not critical love for the arts.

It is to the engravings that we go for the purest type of artistic enjoyment. This gallery is not apt to be thronged, the "black and white" room of an exhibition not having the popular attraction that is inherent in a glow of color. The engravings at the Exposition were mostly from the fine private collections of Mr. Sewall of New York and Mr. Claghorn of Philadelphia. The collection represented Mantegna, Marc Antonio, Dürer, Rembrandt, Raphael, Morghen, and various distinguished followers of these great artists. There were also several from Moran and Longhi, one Brescia, and three etchings from Fortuny.

The oldest school of engraving is that of Andrea

Mantegna, from whom was shown "The Entombment," a subject full of the most delicate religious feeling. The body of the Virgin lies extended, while the mourners group reverently around. Above, in the clouds, the soul of the Virgin is joyfully welcomed by the angels. Another was "Jesus After the Resurrection," in which Christ stands between St. Andrew and St. Longinus. The composition is simple and noble in outline. St. Andrew is distinguished by the transverse cross, which is of that peculiar form on which he suffered and which is always known as St. Andrew's Cross. The only other engraving from Mantegna is "The Virgin and Child," a very antique and beautiful composition. The angels on each side typify birth and life, and death and resurrection.

Marc Antonio was a contemporary of Raphael and a pupil of Francia at Bologna. One of his best works is the engraving (after Raphael) of the "Massacre of the Innocents." The copy shown here is a very clear and soft impression. Very beautiful, also, is "The Virgin Lamenting over the Body of Christ." It is in this picture that we have Raphael's "Mater Dolorosa," the face of the Virgin which has been so universally painted and photographed as a single head. In this engraving are shown several figures—the Christ, the Virgin supported in the arms of Mary Salome and Mary Cleophas, while another figure sustains the feet of Christ, and St. John stands near with clasped hands. This painting is otherwise known as "Mary with the Bare Arm," and the impression shown at the Exposition was a very rare one. An engraving of Antonio's after Raphael's "Virgin and Child on Clouds," or the Foligno Madonna, is one of the series of the Madre Pia. The exaltation of the sentiment is finely expressed in placing the sacred mother among the clouds, and in the aureole of light in which mother and child are glorified. "The Holy Family" is after Raphael's "La Vierge à la Longue Cuisse" in the Vatican. The drawing is exquisitely fine and clear. For delicacy of composition and perfection of finish the "Judgment of Paris" is one of the finest in the collection. Antonio has been accused of borrowing from the antique, but the work seems rather to have grown out of a familiarity with the antique spirit. "Mount Parnassus" is from one of Raphael's paintings in the salon dedicated to culture in the Vatican, in which there are typical compositions representing Theology, Poetry, Philosophy, and Jurisprudence. In Poetry we have this "Mt. Parnassus," at the top of which sit Apollo and the Muses. Near them are the epic and tragic poets, Homer, Virgil, and Dante, while a little lower are the lyric poets, Petrarch, Sappho, Corinne, Pindar, and Horace.

From the Albrecht Dürer school many fine things are shown. In Dürer's work as an artist the peculiar qualities of the German spirit seem united. There is the stern industry, the penetrative meditation, the honest, rugged, yet tender feeling so pre-eminent in the German nature. He was too careful a master to work rapidly, and thus his greatest fame comes to us from the reproduction of his pictures by engraving, which he elevated to a place among the fine arts. "St. Jerome in His Cell" is an engraving of Dürer's celebrated for its beauty of execution. It is an interior scene, every detail shown with delicate fidelity to truth. From the windows at the side comes the sunlight that illumines the picture; in the background is the figure of St. Jerome seated at his table, writing. This print is a rare one. An engraving of "Adam and Eve" was shown in its first state. A brilliant background of foliage with glimpses of animal life; the figures of the man and woman stand out in primeval simplicity, the outline noble as the antique, the lines touched with a majestic grandeur that renders these figures triumphs of art. "The Prodigal Son" shows strong action and that grand, pure style of head and drapery that is an especial attribute of Albert Dürer's.

The Rembrandt school of art holds a place as peculiarly its own as if it came from another world and another race. Rembrandt is a magician, and out of strange twilights he conjures spells and weaves his fantasies. The largest engraving ever produced by Rembrandt is the "Christ Shown to the People," a very beautiful impression of which was shown here in the second state. "The Death of the Virgin" is fine and full of feeling—the solemn consecration of mystery subtly interpreted. There were two Rembrandt portraits of himself, both taken when young, whose

expressions are elusive. Two copies of the "Ecce Homo," one in the third and one in the seventh state, were shown.

The oil paintings at the Exposition formed a good collection. It was noticeable that there was scarcely a poor picture among them, and a few rose to a high type of excellence. Among the fine of the modern pictures was a "Stormy Morning in the Sabine Country, Italy," by Dwight Benton, of Rome. It is a painting of power, and makes one feel as if he were looking through an open window at the landscape. There is the yielding curve of the hillside where the short stubble lies golden upon the ground; the olive orchard that covers it; the dusk of violet shadows at the horizon, and over all that wonderful sky where the storm is gathering and the clouds lie low in heavy masses. "Under the Palisades," from Herbert McCord, of New York, is a study of moonlight effects on rippling water, and wind-stirred foliage seen through a transparent veil of mist. "The Fall," by Gilbert Gaul, of New York, is a picture of strong feeling. It tells its own sad story. The happiness which "the bridal wreath and the ring enclose" has never been felt by the poor mother who sits there shivering with her baby in her arms and the basket of street-vender's wares by her side. The face shows a woman delicately reared. The fair brow from which the soft hair ripples away is marked by intellect and refinement, but about the mouth there is an expression of hopeless misery.

A picture in which it is easy to lose one's self is Paul Weber's "Sunset." The glow of sea and sky is wonderful, but the water is a little hard in execution. The "White Isles of Shoals" of De Haas is a painting too good to have the one fault that it has. The distances are not well managed, but the action is strong and the tone good. So is the tone especially fine in Yirr's "Magdalen," a face delicately sad in its repentant sorrow. "The Miser," from Couture, is a picture of the utmost delicacy of touch; the drawing is perfect and the coloring exquisite. A "Landscape" from Luring shows a brook winding in broken curves through quiet summer meadows—the same brook, one feels, in which he waded in childhood, with bare, dimpled feet, on the sand shining through the clear water. It is a poem, a picture, a summer idyl all in one.

"The Bazar," by Joseph Jefferson, is a picture fine in tone but stiff in the drawing. J. R. Meier, an artist of St. Louis, is the painter, par excellence, of swamp scenes. The deep, overhanging moss, the peculiar outline of the trees, and the strange, dreamy light—all is absolutely translated to his canvas.

Among the finest works at the Exposition was a marine of Gudis—"On the Coast of Norway." The sky is a realization that an artist might well consider the triumph of a lifetime. The "Marguerite" of Grund is a sad, haunting picture; the sorrowful, despairing woman in her prison cell, with bare feet on the straw and the chain and manacle on her hand. Wynant's "Evening" is a little after the Corot order, and much like the work of the new school of Impressionists. It is a picture of strong sentiment, and one in which technicalities are quite subverted to the feeling—a picture of dreams and subtle inspirations.

"Forging the Shaft," from J. T. Weir, N. A., was one of the notable pictures. It represents the interior of the Cold Spring Foundry at the moment of casting a huge Parrott gun, and contains nearly twenty figures, which are treated with marvellous fidelity. The two effects of light, from the daylight and the glare of the molten iron, are managed in a manner that shows the master's touch. "The Choristers," from Anderson, are six seraphic boy faces that look out from the canvas as if they only waited a signal to begin some sacred chorus.

The modern school of sculpture was represented at the Exposition by several portrait busts and a few minor works. A bust of Reuben R. Springer, of Cincinnati, the munificent donor of the great Music Hall, is in plaster, and is a very faithful likeness; the expression of the countenance being caught to a striking degree. This is the work of Preston Powers. Underneath is the happy inscription, "He learned the luxury of doing good." A marble bust of Psyche was shown, by Hiram Powers. It is a Psyche of mind and heart as well as soul—an ideal of the spiritual nature strengthened by the intellectual. There was also a marble bust of Judge Taft, the Ohio state-

man, whose residence is at Mt. Auburn, a suburb of Cincinnati. It is a fine, clear-cut face, indicative of benevolence and firmness.

Unquestionably the finest thing shown in sculpture was the bust of Agassiz, in marble, by Preston Powers. This seems like exalting the comparatively inexperienced art of the son above the experienced genius of the father. There is no especial need of any comparison, but in this bust Mr. Powers has certainly transcended any other effort of his own. It is not so much a work as it is an inspiration. A touch more or less would have marred that subtle charm. You see a grand head rising from the pure, solid marble; a noble, impressive countenance; the firm lines that thought has chiselled; the light of the soul that seems to shine from the marble itself and give expression to the whole. One copy of this bust is in the Agassiz Museum at Cambridge, and several copies were ordered by Mrs. Agassiz and the family. There were also shown a bust in marble of Mrs. Preston Powers, made by her husband—a sweet, refined face, with the hair in a simple Greek coil at the back of the graceful head; a lively group in plaster of "The Deserted," and a bust in marble of a page. Joseph Sibbel also showed, in terra cotta, an exquisite design for a fountain—a woman pouring water from an Egyptian vase into the cup of a lotos flower. Longworth Powers, of Florence, Italy, sent an exquisite bust of Tennyson's Maud, a beautiful interpretation of the poet's dream. This artist is the second son of Hiram Powers, and is named for his father's old and prized friend, Nicholas Longworth, of Cincinnati. Miss Laura Fry exhibits a bust of her grandfather, the well-known master in artistic wood-carving. Miss Fry is a natural artist, and in sculpture she is acknowledged to have much talent. This work shows that delicate skill and fine insight characterizing her father and her grandfather, William and Henry L. Fry.

The exhibit of sculpture has given an impetus to the art, and Preston Powers has been persuaded to establish himself here and take charge of a school of sculpture. Mr. Powers will remove his studio from Florence, Italy, to Cincinnati, and bring over skilled Italian workmen. This school opens in November, in the rooms of the Art Museum Association, at the College of Music.

Some fine ceramic work shown at the Exposition was that of Mrs. C. A. Plimpton; it has been previously referred to in these columns. The excellence of Mrs. Plimpton's work lies in the fact that the different clays themselves are combined to form the shadings of color; that her figures are modelled in relief, as a sculptor builds up his work, and that this decoration is all underglaze work. There is nothing in the ceramic exhibit indicating such possibilities for the future of ceramics as this work of Mrs. Plimpton's. It marks an era in pottery manufacture, the development of a new style of decoration.

The underglaze painting of Miss McLaughlin was represented by some twenty-five pieces. There were two or three plaques, and the remainder were vases of various shapes. One plaque presented a fine likeness of George W. Jones, of Cincinnati, taken in court dress; another showed an ideal head. These were as life-like as if painted on canvas, though they are simply enamelled oil-painting on faience. The talent and energy evinced by Miss McLaughlin are well known. To ceramic art in America she has contributed results which will always identify her name with the establishment of the art in this country. Alone and unaided, this American girl set herself to work to rediscover the cautiously guarded secrets of old European manufactures, and alone and unaided she succeeded, as the American woman has a habit of doing when once she undertakes a project. Miss McLaughlin is now working out a decoration in relief, to be modelled under the glaze, and the perfection of this will contribute materially to the variety of her beautiful work.

An exhibit of underglaze painting by Mrs. Dr. Meredith, of Cincinnati, was of great beauty. It is curious how this old secret of Europe, guarded as closely as a prisoner in the Bastille, ever escaped and flitted over to Cincinnati. Perhaps it did not. Whether Mrs. Meredith and the other ladies have discovered precisely the foreign method, or arrived at similar results by an original process, we cannot say. Mrs. William Dodd, of Mt. Auburn, Cincinnati, dis-

played much beautiful work, among which was a great vase of mixed yellow and white clays, giving a cream ground, on which she had modelled in high relief a branch of apple-blossoms, with a bird's nest and two fluttering birds among the branches.

From Mrs. George Ward Nichols some very rare and beautiful work was shown. Six great vases—vases so large that they looked like urns—were ornamented in the most unique and original manner. Mrs. Nichols builds up her decorations in high relief on the wet clay and paints them under the glaze. Her designs are Oriental—a great dragon, for instance, with his huge tail almost encircling the jar; the sacred martin of the Japanese; a staring griffin; flights of tropical birds; a great stork, and star-eyed flowers trembling among reed grasses.

Among the most interesting specimens of Mrs. Nichols' work was a set of deep-blue cups and saucers, decorated with light traceries in gold. This set is of ordinary stone china, the same (except that it is more gracefully fashioned by the potter) that we see in railroad eating-houses. But the difference is that the potter has just dipped it in this deep brilliant blue, and that the decorator—in this case Mrs. Nichols—has dipped her delicate brush in liquid gold and scattered over it tiny sprays, and stars, and delicate arabesques, and, behold! it is a thing of beauty.

The water-colors painted by Mrs. Keenan and her pupils of the Art Museum Association excited deep interest. Mrs. Keenan has introduced a new school in this branch of art. We are getting a glimpse of what American water-colors may be. We have all grown enthusiastic over the intense delicacy and purity of English water-colors, and grown, too, to feel a kind of hopeless resignation to our own conventionalized flowers and foliage, our stiff and barbarous groupings, that have been but too common in American water-color painting. Mrs. Lotta Keenan Raymond, Mrs. Keenan's daughter, and the wife of our artist Raymond, showed work evincing the same fine interpretation and careful touch that marked that of her mother. Here, against a pale gray ground, a single spray of morning-glory is twining about a weed, lifting up the white cup of one delicate blossom. There is a study of blackberry blossoms and dogwood flowers, against a blue-gray ground, with great yellow roses breaking their hearts of bloom against a pale ground—all strangely beautiful.

In wood carving two schools were represented—those of Benn Pitman and of Henry L. Fry, both of whom are artists in a line where the ordinary worker would be only an artisan. In the Fry exhibit the frames were especially noticeable. The San Sistine and Holbein Madonnas were framed in ebonized wood, dark and richly carved. Another engraving was in a Florentine frame, carved in bold relief in a scroll pattern and perfectly gilded. A large triple cabinet had its centre frames carved in designs of the lily and the rose. The doors were of plate-glass, and the cornice in charming designs, in colors, of butterflies and fans. Two elegant pedestals were of ebonized wood, with the four panels painted in flower designs. One just showing a spray of golden rod was especially lovely. A writing-desk had the doors of its cabinet carved in designs of birds on a spray. The birds were life-size, in relief, and instinct with almost the flutter of life.

The Pitman School of Carving has become known all over our own country and to a considerable extent in Europe. Its fame had been quietly growing before the Centennial Exposition, but it was there that it attracted the attention which gave it a cosmopolitan reputation.

The most striking object from this school was the Kemper family mantel, carved by Miss Eleanor Kemper, the capitals by Miss Adelaide Nourse. One feature in the execution is that these capitals, and all the work in alto relievo, were first modelled in clay, and from this model the carving was done. This mantel is over eleven feet in height, the centre containing a heavy plate mirror with bevelled edges; on each side is a tier of bracket shelves, supported by turned pillars of French walnut, the capitals of each delicately carved; at the back of each shelf is a small mirror, which repeats, in pictured beauty, the objects of virtue on the shelf. Over the top projects a cove elaborately carved in foliage designs. The construction of this mantel is from an original design of Mr. Pitman's.

It is of black walnut, in the Gothic style, and though

each part, separately considered, is simple, the effect of the whole is that of a stately elegance suggestive of the baronial halls of England. There is something a little marvellous in the fact that American girls, in the simplicity of the American home life, are producing such results as those seen in the Pitman School of Household Art.

A beautiful clock of French walnut and ebony was also shown. The decoration in front was ivy in a spiral form, signifying life that has a beginning but no end—time unfolding into eternity. On the frieze was the little star mountain plant found only on Granite Mountain, Ga., and which is held to be either the survival of a prehistoric plant or a new creation. The panels of the case were carved, one in sharp leaves, indicative of the arrows of Time; the other in thorny leaves, suggestive of the slow passing of Time when he treads on thorns. A beautiful sideboard had panelled doors in strong alto relievo, representing summer and winter, told by the flight of birds and by birds among the branches.

Unquestionably the finest carving shown was that of a bedstead owned by Prof. Pitman. The head-board is carved in climbing vines and flowers, with bracket corners, in which are birds half concealed among the leaves. In it are inserted two silver bronze panels of Penelope and Ulysses, as types of the purity and fidelity possible to life. The foot-board is carved in morning-glories and trailing vines.

LILIAN WHITING.

AMERICAN ART SCHOOLS.

A CHAT WITH PROF. IVES OF ST. LOUIS—"MORE WORK AND LESS TALK THAN EVER BEFORE"—ENCOURAGING PROSPECTS EVERYWHERE.

WASHINGTON, October 1, 1879.

BELIEVING that it would be interesting to your readers just now, at the beginning of the working year, to know something of what is being actually done in our schools of art and design, I took the opportunity a few weeks ago of "interviewing" Prof. H. C. Ives, of St. Louis, for the benefit of THE ART AMATEUR. Prof. Ives is at the head of the St. Louis School of Fine Arts, Washington University, and has spent part of his vacation in visiting schools of design, galleries, and museums.

"What do you find the general condition of affairs? What is being done?" I asked.

"More work and less talk than ever before in this country."

"In Boston, for instance?"

"In Boston they are doing good work. When I was there I could not, of course, see the schools at work; I could only see the facilities for work, the art resources, and some of the work which has been done. The new wing added to the Museum, which is under the direction of Mr. Loring and Prof. Ware, is now finished, and the valuable collections of the Museum are displayed to better advantage. The School of Fine Arts connected with the Museum numbers two hundred pupils; there are life-classes for both men and women, evidently doing good, strong work."

"Is industrial art-work included?"

"There are schools of art needlework and wood-carving, and the work in carving seemed to me the best I have seen anywhere. They work as they do in the Preparatory Department of the Technological School in St. Petersburg, first drawing the design, then modelling it in clay, and then executing in wood, plaster, or stone. The work was well done. I saw some panels carved with a spirit and force that reminded me of William Fry's work in Cincinnati. Boston has this advantage over other cities, that the State has taken the matter in hand, and gives elementary instruction in drawing and decorative design, so that the Museum school does not get the raw material in the way of pupils. The Museum has a fine collection of historical casts and textile fabrics, and in the school has evening as well as day classes."

"What is being done in New York?"

"The schools of New York are so well known that it is hardly necessary to speak of them. The various collections of the Metropolitan Museum when opened will be a great educator for the people. Philadelphia seems to me to have the possibilities of the finest schools in this country. They have great re-